Upon the return of our minor-scaled Meltons, Eddys and John Charles Thomases in the form of veterans, thought was given to a mixed choral group. So the Acappella choir was organized the second semester under the direction of Dr. James Paul Kennedy.

Membership is taken through competitive try-outs and is much more select in this group than in either the men’s or women’s glee clubs. This group of fifty blended voices was first to be heard at commencement exercises. A concert tour is on the book for next year. This group is expected in time to rival the Treble Clef as the outstanding choral group on campus.

Acappella Choir

SECOND ROW: Jennifer Weis, Katherine Mullan, Joan Nest, Virginia Cryer, Margaret Harnsback, Marie Del Secco, Carol Tullis, Mary Kahn, Dorothy Krill.
THIRD ROW: Dorothy Bloomingdale, Fannie Smolik, Donna Grafton, Jeannette Luck, Dorothy Ashbrook, Martha Hart, Evelyn Veeley, Pauline Schumacher, Violet Gregory, Mary Eliz DeWoese.
BACK ROW: Arnold Zerman, Donald Kimmey, Jim Dunn, Bob Gould, Calvin, John Bonam, Glenn Van Wormer George Bell, Lauren Solotber.
SEATED. Left to Right, Front Row: Dorothy Leigler, Jane Pearce, Harriet Squire, Noah Knepper, Mary Hruby, Leona Krill.
SEATED. Left to Right, Second Row: Glenn Walker, Marjorie Henry, Harry Casper, Dorothy Ashbrook, Norma Lauterback, John Anderson, Marilyn Dessenberg, Kay Westenbarger, Dorothy Krill, Joyce Moss, Helen Burdo.
STANDING. Left to Right, Third Row: Edwin Knepper, Lee Baldor.
Mary Lyon, Richard Barker, Mary Crim, Donna Euler, Ruth Be;.................., Mary Buxton, Gloria Billet, John Knepper, Jolley, Daryl Knepper, Mary Boeke, Mary Breechmacher, Virg McDarr.
STANDING. Fourth Row: Donna Tuttle, Dan Xinnaman, Dor Mainey, Robert Schneider, Horace Loomis, Jane Nelson, Ear Krackow.
NOT IN PICTURE: Conductor—A. C. Zuehlke, Patricia Wiggins.

University Band

An organization in which all students—with musical talent, of course—are eligible to participate, is the band. This year found over fifty persons interested in combining their musical efforts. Among the activities of the group were two broadcasts and a late spring concert, in addition to the pep band which we all remember so well at the famous basketball games. A bigger and better season is planned for next year; expansion into an orchestra and a marching band for the football games being the two new goals.
Music

Associate Professors McEwen (Chairman), Kennedy; Assistant Professor Fauley; Jensen; Instructor Kershner; Miss Kitt, Mrs. McEwen, Mr. Zuelke.

COURSES IN THEORY, HISTORY, AND APPRECIATION

'101—SIGHT SINGING AND EAR TRAINING (2)
Kershner
Fundamental principles of pitch and rhythm as a basis for solfeggio. Dictation for oral and written response. Four hours a week. (1)

'102—SIGHT SINGING AND EAR TRAINING (2)
Kershner
A continuation of Music 101. Four hours a week. Prerequisite: Music 101. (2)

'103—NOTATION AND THEORY (2)
Kershner
Elementary theory, notation, scales, key signatures, clefs, intervals, triads, and chords of the seventh and ninth. Three hours a week. Course 103 must be taken as parallel. (1)

'104—MELODY WRITING AND ELEMENTARY FORM (2)
Kershner
Tone tendencies. Melodies in the simplest forms from the motive through the three-part song forms. Three hours a week. Prerequisite: Music 102. Course 104 must be taken as parallel. (2)

'201—SIGHT SINGING AND EAR TRAINING (2)
Kershner
Prepared and sight-reading of advanced choral materials. Melodic and harmonic dictation. Four hours a week. Prerequisite: Music 102. (1)

'202—SIGHT SINGING AND EAR TRAINING (2)
Kershner
A continuation of Music 201. Four hours a week. Prerequisite: Music 201. (2)

'205—ANALYSIS OF FORM (2)
Jensen
Analysis of the larger forms of musical composition. Prerequisite: Music 104. (1)

'206—HARMONY (2)
Jensen
Four-part writing, harmonic dictation, keyboard. Prerequisite: Music 104. (2)

'241—GENERAL MUSIC (2)
Staff
Fundamental musical skills, reading by syllable, pitch and rhythm dictation, music appreciation, song singing. Four hours a week. (5, 1)

'242—GENERAL MUSIC (2)
Staff
A continuation of Music 241. Four hours a week. Prerequisite: Music 241. (2)

'301—CHORAL LITERATURE (1)
Kennedy
Reading and study of sacred and secular choral music from 16th to 20th century. Two hours a week. Prerequisite: Music 202. (1)

'303—HARMONY (2)
Kennedy
Principal, subordinate, altered and mixed chords. Nonchordal tones, modulation, contrapuntal harmony. Keyboard improvisation. Prerequisite: Music 208. (2)

'304—HARMONY (2)
Kennedy
A continuation of Music 303. Prerequisite: Music 303. (2)

'305—HISTORY AND APPRECIATION (2)
Jensen
General course. Readings, reports, recorded music. Survey of all periods. (1)

'306—HISTORY AND APPRECIATION (2)
Jensen
A continuation of Music 305. Prerequisite: Music 305. (2)

'307—CONDUCTING (1)
Kennedy
Fundamental principles of conducting. Practice in conducting ensemble music. Two hours a week. (1)

'311—CHORAL LITERATURE (1)
Kennedy
Reading and study of cantatas, oratorios, and other choral compositions, classical and modern. Two hours a week. Prerequisite: Music 202. (1)

'315—INSTRUMENTATION (2)
Kennedy
Scoring for instrumental choirs and ensembles, full orchestra and band. Prerequisite: Music 304. (2)

'316—COMPOSITION (2)
Kennedy
Original composition in songs and instrumental forms. Prerequisite: Music 304. (2)

'317—MUSIC APPRECIATION (2)
McEwen
Enjoyment and understanding of music. Hearing, lecture, and participation. Not open to special music students or to those having credit for Music 305 or 306. Laboratory fee, $2.00. (S, 1, 2)
DESCRIPTION OF COURSES—MUSIC

*318—SYMPHONIC LITERATURE (1)
A hearing course in the larger standard instrumental works. Intended primarily for students taking Public School Music course. Prerequisite: Music 205. Prerequisite or parallel: Music 305 and 306. Laboratory fee, $2.00. (1)

*319—SYMPHONIC LITERATURE (1)
A continuation of Music 318. Laboratory fee, $2.00. (2)

COURSES IN MUSIC EDUCATION

203—INTRODUCTION TO PUBLIC SCHOOL MUSIC (1)
A continuation of Music 202. Prerequisite: Music 202. (1)

204—INTRODUCTION TO PUBLIC SCHOOL MUSIC (1)
A continuation of Music 203. Prerequisite: Music 203. (2)

313—SPECIAL PROBLEMS (1)
Choice of various problems in music education. Conducted under supervision. (1)

314—SPECIAL PROBLEMS (1)
A continuation of Music 313. (2)

351—TEACHING OF MUSIC (2)
Methods in music for students in Elementary Education, Curriculum. Four hours a week. Prerequisite: Education 242. (S, 1)

352—METHODS IN MUSIC APPRECIATION (2)
The basis of music appreciation. Subject matter and methods, preparation and teaching typical lessons. Prerequisite: Education 209. (2)

355—METHODS IN SECONDARY MUSIC (2)
Subject matter and materials for music in the junior and senior high schools. Prerequisites: Education 209, 310. (1)

357—METHODS AND MATERIALS IN INSTRUMENTAL MUSIC (2)
For elementary and secondary schools. (2)

COURSES IN APPLIED MUSIC

Fees—A fee of $20.00 per semester is charged for each course in Applied Music except Courses 281, 282, 381, and 382. A fee of $3.00 per semester for use of a piano six hours a week, and a fee of $5.00 each per semester for brass wind, woodwind, and stringed instruments is charged when provided by the University.

Fees for practice on the University Organ are $10 per semester for 5 hours a week for University students taking organ for credit, 25c per hour of practice for all others.

COUNT REQUIREMENT—The amount of Applied Music required for students in Public School Music varies from 12 to 18 hours, depending upon ability and previous training. Other students may elect courses in Applied Music with the approval of the chairman of the department and the dean.

INSTRUCTION—The basis for instruction in all Applied Music except Courses 281, 282, 381, and 382 is the half hour individual lesson. Work is graded according to the proficiency and experience of the student, and involves both technical study and standard performance literature. For students of Public School Music, attention is given to such special professional requirements as playing accompaniments and rhythms, and the proper use of the singing voice for teaching in the elementary and secondary schools. Each course is offered on demand.

PRACTICE—A minimum of six hours of practice per week is required in piano and violin. In voice, three to five hours practice per week is required.

STUDENT RECITALS—Student recitals are held at regular intervals.

161—Piano (1) Jensen, Kennedy
162—Piano (1) Jensen, Kennedy
171—Voice (1) Jensen, Kennedy
172—Voice (1) Jensen, Kennedy
261—Piano (1) Jensen, Kennedy
262—Piano (1) Jensen, Kennedy
271—Voice (1) Fauley, Kennedy
272—Voice (1) Fauley, Kennedy
281—Brass Wind (1/2)
282—Wood Wind (1/2)
361—Piano (1) Jensen, Kennedy
362—Piano (1) Jensen, Kennedy
363—Piano (1) Jensen, Kennedy
364—Piano (1) Jensen, Kennedy
371—Voice (1) Jensen, Kennedy
372—Voice (1) Jensen, Kennedy
373—Voice (1) Jensen, Kennedy
374—Voice (1) Jensen, Kennedy
381—Stringed Instruments (1/4) Kernsner
382—Stringed Instruments (1/4) Kernsner
383—Violin (1) Kernsner
384—Violin (1) Kernsner
385—Violin (1) Kernsner
386—Violin (1) Kernsner
397—Brass or Wood Wind (1)
398—Brass or Wood Wind (1)
390—Organ (1) Jensen
391—Organ (1) Jensen
392—Organ (1) Jensen
393—Organ (1) Jensen
399—Small Ensembles (1) Staff
Music

Professor McEwen (Chairman); Associate Professor Kennedy; Assistant Professors Durance, Fauley, Jensen; Miss Kitt, Mr. Zuelke; Mrs. Zuelke.

COURSES IN THEORY, HISTORY, AND APPRECIATION

*101—SIGHT SINGING AND EAR TRAINING (2)  
Fundamental principles of pitch and rhythm as a basis for solfeggio. Dictation for oral and written response. Four hours a week. 

*102—SIGHT SINGING AND EAR TRAINING (2)  
A continuation of Music 101. Four hours a week. Prerequisite: Music 101. 

*103—NOTATION AND THEORY (2)  
Elementary theory, notation, scales, key signatures, clefs, intervals, triads, and chords of the seventh and ninth. Three hours a week. Course 101 must be taken as parallel. 

*104—MELODY WRITING AND ELEMENTARY FORM (2)  
Tone tendencies. Melodies in the smallest forms from the motive through the three-part song forms. Three hours a week. Prerequisite: Music 102. Course 102 must be taken as parallel. 

*201—SIGHT SINGING AND EAR TRAINING (2)  
Prepared and sight-reading of advanced choral material. Melodic and harmonic dictation. Four hours a week. Prerequisite: Music 102. 

*202—SIGHT SINGING AND EAR TRAINING (2)  
A continuation of Music 201. Four hours a week. Prerequisite: Music 201. 

*205 (206)—HARMONY (2)  
Four-part writing, harmonic dictation, keyboard. Prerequisite: Music 104 or equivalent. 

*206—HARMONY (2)  
A continuation of Music 205. Prerequisite: Music 205. 

241—GENERAL MUSIC (2)  
Fundamental musical skills, reading by syllable, pitch and rhythm dictation, music appreciation, song singing. Four hours a week. 

242—GENERAL MUSIC (2)  
A continuation of Music 241. Four hours a week. Prerequisite: Music 241. 

*301—CHORAL LITERATURE (1)  
Reading and study of sacred and secular choral music from 16th to 20th century. Two hours a week. Prerequisite: Music 202. 

*303—HARMONY (2)  

*304 (205)—ANALYSIS OF FORM (2)  
Analysis of the larger forms of musical composition. Prerequisite: Music 303 or equivalent. 

*305—HISTORY AND APPRECIATION (3)  
General course. Readings, reports, recorded music. Survey of all periods. 

*306—HISTORY AND APPRECIATION (3)  
A continuation of Music 305. Prerequisite: Music 305. 

*307—CONDUCTING (1)  
Fundamental principles of conducting. Practice in conducting ensemble music. Two hours a week. 

*311—CHORAL LITERATURE (1)  
Reading and study of cantatas, oratorios, and other choral compositions, classical and modern. Two hours a week. Prerequisite: Music 202. 

*315—INSTRUMENTATION (2)  
Scoring for instrumental choirs and ensembles, full orchestra and band. Prerequisite: Music 304. 

*316—COMPOSITION (2)  
Original composition in songs and instrumental forms. Prerequisite: Music 304. 

*317—MUSIC APPRECIATION (2)  
Enjoyment and understanding of music. Hearing, lecture, and participation. Not open to special music students or to those having credit for Music 305 or 306. Laboratory fee, $2.00. 

*318—SYMPHONIC LITERATURE (1)  
A hearing course in the larger standard instrumental works. Intended primarily for students taking Public School Music course. Prerequisite: Music 205. Prerequisite or parallel: Music 305 and 306. Laboratory fee, $2.00. 

*319—SYMPHONIC LITERATURE (1)  
A continuation of Music 318. Laboratory fee, $2.00. 

COURSES IN MUSIC EDUCATION

203—INTRODUCTION TO PUBLIC SCHOOL MUSIC (1)  
Purpose and place of music in the general scheme of education. Two hours a week. 

204—INTRODUCTION TO PUBLIC SCHOOL MUSIC (1)  
A continuation of Music 203. Prerequisite: Music 203.
DESCRIPTION OF COURSES—MUSIC

313—Special Problems (1)
Choice of various problems in music education. Conducted under supervision.

314—Special Problems (1)
A continuation of Music 313.

351—Teaching of Music (2)
Methods in music for students in Elementary Education Curriculum. Four hours a week. Prerequisite: Music 242.

352—Methods in Music Appreciation (2)
The basis of music appreciation. Subject matter and methods. Preparation and teaching typical lessons. Prerequisite: Education 309.

355—Methods in Secondary Music (2)
Subject matter and materials for music in the junior and senior high schools. Prerequisite: Education 309, 310.

357—Methods and Materials in Instrumental Music (2)
For elementary and secondary schools.

COURSES IN APPLIED MUSIC

Fees—A fee of $20.00 per semester is charged for each course in Applied Music except 281, 282, 283, 284, and 285. A fee of $3.00 per semester for use of a piano six hours a week, and a fee of $5.00 per semester for brass wind, woodwind, and stringed instruments is charged when provided by the University.

Fees for organ practice are $10 per semester for 6 hours a week for University students taking organ for credit, 25c per hour of practice for all others.

Credit Requirement—The amount of Applied Music required for students in Public School Music varies from 12 to 18 hours, depending upon ability and previous training. Other students may elect courses in Applied Music with the approval of the chairman of the department and the dean.

Instruction—The basis for instruction in all Applied Music except 101, 281, 282, 391, 392, and 393 is the half hour individual lesson. Work is graded according to the proficiency and experience of the student, and involves both technical study and standard performance literature. For students of Public School Music, attention is given to such special professional requirements as playing accompaniments and rhythms, and the proper use of the aural voice for teaching in the elementary and secondary schools. All courses except 101, 281, 282, 283, 284, and 393 are offered on demand.

Practice—A minimum of six hours of practice per week is required in piano and other instruments. In voice, three to five hours practice per week is required.

Student Recitals—Student recitals are held at regular intervals.

MUSICAL ORGANIZATIONS

The musical organizations listed below are open to all students of the University with the necessary musical ability. Credit is given for participation in these organizations according to the following regulations.

1. No credit is allowed for the first two semesters of participation in any organization.
2. Credit thereafter shall be one-half (½) hour per semester for each organization.
DESCRIPTION OF COURSES—PSYCHOLOGY AND PHILOSOPHY

3. Not more than four hours of credit earned in this way can be applied toward any degree.

Band .................................................. ZUELKE
Chorus .................................................. KENNEDY
Men's Glee Club ...................................... KENNEDY
Orchestra ............................................. ZUELKE
Treble Clef Club ...................................... KENNEDY

Orientation

101—Orientation (0)

Personality development and personal adjustment to college environment.
The college curriculum, study methods, time and expense budgets, mental and
physical hygiene, etiquette, extra-curricular activities, and vocational interests.
Required of all freshmen during their first semester. Laboratory fee, 50 cents. (1, 2)

Philosophy

(See Psychology and Philosophy)

Physical Education

(See Health and Physical Education)

Physics

(See Chemistry and Physics)

Political Science

(See History and Political Science)

Psychology and Philosophy

Associate Professor Westerhof (Chairman); Professors *Hissong, Zaugg; Miss
Dimick, Mr. Young.

*101 (201)—General Psychology (3)

An intensive summary of psychological methods, points of view, principles,
concepts, and vocabulary. 

STAFF

(S, 1, 2)

*102—General Psychology (3)

A scientific approach to the problems of behavior and experience. Prereq-
quiste: Psychology 101.

Westerhof

(S, 2)

*204—Genetic Psychology (3)

A thorough survey and critical examination of animal, child, and adolescent
psychology from the development point of view. Prerequisite: Six hours of Psy-
chology.

Westerhof

(S, 1)

*205—Applied Psychology (3)

A selection of information, methods, and principles for use in everyday situa-
tions, for personnel work and for public relations in general. Prerequisite: six hours of Psychology.

Westerhof

(S, 2)

*300—Mental Testing (2)

Analytical study of the various tests of intelligence, personality, interests, and
aptitudes, along with practice in administering tests at the level of the student's
interest. Prerequisite: Six hours of Psychology and consent of instructor. (2)

*302—Abnormal Psychology (3)

A careful consideration, for the mature student, of the data and principles
which have proved helpful in interpreting the simpler and the more serious devia-
tions from normal behavior. Prerequisite: Nine hours of Psychology. (1)

*305—Experimental Psychology (2)

One hour of lecture and four of supervised laboratory experience in the use of
apparatus and the handling of data. Designed to foster self-reliance on the part
of the student. Prerequisite: Twelve hours of Psychology or six hours of Psy-
chology and the consent of the instructor. Laboratory fee, $3.00. (2)

*308—Social Psychology (3)

Study of group behavior, more particularly of the individual to the group
both in our own and in alien cultures. Prerequisite: Six hours of Psychology
and Sociology 201. Not open to students having credit in Sociology 301. (1)

*401—Physiological Psychology (3)

A systematic investigation into the nature of the bodily processes which ac-
company behavior and experience. Prerequisite: Nine hours of Psychology. (1)

*402—Comparative Psychology (3)

An intensive and mature survey of findings and interpretations based upon
experimental studies of animal behavior. Prerequisite: Nine hours of Psychol-
ogy. (2)

*403—Psychology of Adjustment (3)

A study of adjustment and of maladjustment with particular reference to
practical human problems and the causative factors involved. Prerequisite: Six hours of Psychology. (3)

*404—Psychology of Personnel Techniques (3)

An advanced study of methods for interviewing applicants, for selecting and
dealing with workers, for dealing in general with managerial problems. Pre-
requisite: Psychology 204 or 403. (4)

*501—Contemporary Psychology (3)

A systematic study of current trends in experimental and theoretical psy-
chology. Prerequisite: Twelve hours of Psychology and the consent of the In-
structor. (4)

*502—Systematic Psychology (3)

A logical and historical analysis of the trends from which modern psychology
has developed. Prerequisite: Twelve hours of Psychology and the consent of the
instructor. (5)

COURSES IN PHILOSOPHY

*201—Introduction to Philosophy (3)

A serious attempt to distinguish and to make explicit the leading ideas in
modern living and thinking. (1)
E. Eugene Dickerman
Associate Professor of Biology (1936)
Director of the River Laboratory
A.B., Grand Island College; A.M., Ph.D., Northwestern University.

Sam P. Durkee, Jr.
Assistant Professor of Music (1945)
A.B., Harding College; A.M., Duke University.

Grace Dunham
Associate Professor of English (1935)
A.B., Hope College; A.M., University of Michigan.

Gertrude Epler
Associate Professor of Health and Physical Education (1941)
B.S., Michigan State Normal College; M.S., University of Michigan.

Leon E. Fahey
Assistant Professor of Music (1930)
A.B., Wichita University; B.M., Kansas University; A.M., Columbia University.

Anna N. Geyting
Assistant Professor of Mathematics (1927)
B.S., University of Minnesota; A.M., Columbia University.

W. Heinlen Hall
Associate Professor of Chemistry and Physics (1936)
A.B., Muhlenberg College; Ph.D., Ohio State University.

Ralph G. Farshman
Professor of Business Administration (1936)
Dean of the College of Business Administration
B.S. in Education, Ohio Northern University; A.M., Ph.D., Ohio State University.

Evelyn C. Hart
Instructor in English (1944)
B.S. in Education, M.A., Bowling Green State University.

Evelyn Helberg
Assistant Librarian (1945)
A.B., A.B.L.S., University of Michigan.

Lloyd A. Helms
Professor of Economics (1938)
A.B., DePauw University; A.M., Ph.D., University of Illinois.

Helen W. Henderson
Associate Professor of Home Economics (1925)
Ph.B., University of Chicago; A.M., Columbia University.

†Mona Hendrickson
Instructor in Mathematics (1940)
B.S., Birmingham-Southern College; M.A., Ph.D., Ohio State University.

Laura E. Hinton
Professor of Home Economics (1918)
B.S., Ohio State University; M.S., University of Chicago.

†Clyde Hissong
Professor of Education (1923)
Dean of the College of Education
B.S. in Education, Miami University; A.M., Columbia University; Ph. D., Ohio State University.

Wayne Shafter Huffman
Assistant Professor of History (1938)
A.B., Findlay College; A.M., University of Michigan.

Myrtle Jensen
Assistant Professor of Music (1939)
B. Music, St. Olaf College; B. Music, American Conservatory; M. Music, Eastman School of Music of the University of Rochester.

Madder E. Johnson
Assistant Professor of Home Economics (1937)
B.S., University of Arkansas; A.M., Columbia University.

Paul W. Jones
Instructor in Journalism (1941)
Director of News Bureau
A.B., Ohio Wesleyan University.

†William C. Jordan
Director of Extension Service (1925)
B.S. in Education, A.M., Ohio State University.

† On leave of absence

LOWRY R. KARNER
Assistant Professor of Geography (1945)
A.B., Muskingum College; M.A., Ph.D., Ohio State University.

Evelyn Kenner
Assistant Professor of Speech (1945)
B.A., Texas University; M.A., Ph.D., University of Michigan.

James Paul Kennedy
Associate Professor of Music (1936)
A.B., Penn College; B.M., M.M., Northwestern University; Ph.D., University of Iowa.

Roy Leora King
Assistant Librarian (1928)
A.B., Hillsdale College; A.B. in L.S., University of Michigan.

Arlene Sparrow Kirkland
Instructor in Business Education (1944)
B.S. in Education, Bowling Green State University.

Marie E. Kutt
Instructor in Music (1944)
B.M., Montane State University; M.M., Eastman School of Music of Rochester.

Eugene G. Knepper
Professor of Business Education (1922)
A.B., B.S. in Education, Ohio State University; E.D., Harvard University.

Paul L. Leedy
Associate Professor of English (1938)
Librarian
A.B., A.M., Ph.D., University of Michigan.

John W. Lewis
Assistant Professor of English (1945)
A.B., A.M., Ph.D., University of Illinois.

Herschel Litherland
Professor of Education (1941)
Director of Teacher Education
A.B., Greenville College; A.M., University of South Dakota; Ph.D., University of Cincinnati.

Samuel Harman Lowrie
Professor of Sociology (January, 1939)
A.B., Rice Institute; A.M., Ph.D., Columbia University.

Rea McCann
Professor of English (1914)
A.B., National Normal University; A.B., Antioch College; A.M., Columbia University; Ph.D., New York University.

Merrill C. McEwen
Professor of Music (1921)
B.S. in Education, Columbia University; A.M., Ohio State University.

Kenneth H. McFall
Dean of Freshmen and Director of Guidance (1943)
B.S., Mount Union College; M.A., Western Reserve University.

Lewis F. Mahar
Assistant Professor of Business Administration (1937)
B.S. in Education, Bowling Green State University; A.M., Ohio State University.

†Fred E. Marsh
Instructor in Physical Education (1940)
B.S. in Education, Bowling Green State University; A.M., Columbia University.

Clare S. Martin
Professor of Chemistry (1923)
B.S., A.M., Ph.D., Ohio State University.

Harry B. Mathias
Assistant Professor of Mathematics (1931)
A.B., Indiana Central College; A.M., Indiana University.

Samuel M. Mayfield
Associate Professor of Geography and Geology (1936)
B.S., A.B., Berea College; Ph.D., University of Chicago.

Cornelia Colton Menges
Instructor in Art (1943)
B.S. in Education, A.M., Ohio State University.

Frank G. Merkle
Assistant Professor of Biology (1945)
A.B., University of Nebraska; M.A., Northwestern University; Ph.D., University of Nebraska.
University And Affiliated Laboratory Schools

Administrative Officers

Hesshel L. Burger, A.B., A.M., Ph.D. Director of Teacher Education
H. L. Bowman, Superintendent of Bowling Green Public Schools (1939)

University Laboratory School

Florence E. Bender, Supervisor University Nursery School (1944)

A.B. Godden College; M.S., Purdue University.

Mary A. Thomas, Supervising Teacher, Juniors-Primary (1941)

B.A., Wilmette University; M.A., Columbia University.

Elma Pigg, Supervising Teacher, Second Grade (1952)

B.S., Central Missouri State Teachers College; A.M., University of Chicago.

Elsie L. Lorenz, Supervising Teacher, Third Grade (1931)

B.S. in Education, A.M., University of Iowa.

Maud Doane, Principal and Supervising Teacher, Fourth Grade (1920)

Ph.B., A.M., University of Chicago.

Ridge Street School

Grace H. Bell, Supervising Teacher, First Grade (1941)

B.S. in Education, M.A., Bowling Green State University.

Doris K. Kerr, Supervising Teacher, Second Grade (1943)

B.S. in Education, Bowling Green State University; A.M., University of Chicago.

Alice Margaret Roth, Supervising Teacher, Third Grade (1921)

B.S., A.M., Columbia University.

Maryvonne L. Day, Principal and Supervising Teacher, Fourth Grade (1931)

Ph.B., University of Chicago; A.M. in Elementary Education, Columbia University.

Vivian Braun, Supervising Teacher, Fifth Grade (1924)

Ph.B., University of Chicago; A.M., Columbia University.

Lenora Irene Mills, Supervising Teacher, Fifth and Sixth Grades (1924)

B.S., A.M., Columbia University.

Ruth E. Van Dorn, Supervising Teacher, Sixth Grade (1925)

Ph.B., University of Chicago; A.M., Columbia University.

Bowling Green Junior High School

Dorothy N. Littleton, Principal (1930)

A.B., Miami University; A.M., Columbia University.

John Lawrence Clarke, Supervising Teacher, Biology (1940)

A.B., Ohio Wesleyan University; M.A., Ohio State University.

Clayton R. Cooke, Supervising Teacher, Physical Education (1934)

A.B., Marietta College; A.M., Ohio State University.

Kenneth C. Dobbs, Supervising Teacher, Business Education (1939)

B.S. in Education, Bowling Green State University; A.M., Columbia University.

Elizabeth D. Gelvin, Supervising Teacher, English (1930)

B.S. in Education, A.M., Ohio State University.

Marguerite N. Hawver, Supervising Teacher, Mathematics (1943)

A.B., Adrian College; M.A., Ohio State University.

Roy R. Holt, Supervising Teacher, Vocal Music (1928)

A.B., Bluffton College; A.M., Ohio State University.

Elizabeth E. Imman, Supervising Teacher, Science (1929)

B.S. in Education, A.M., Ohio State University.

John J. Klemperer, Supervising Teacher, Social Science (1931)

A.B., Wooster College; A.M., Ohio State University.

Laurel F. Mccoy, Supervising Teacher, Physical Education (1941)

B.S. in Education, Ohio State University.

R. Eugene Morse, Supervising Teacher, History (1930)

A.B., Western Michigan State Teachers College; A.M., Columbia University.
For the first time in three years our campus was gifted with an all male glee club. A little slow in getting organized the first semester, the second half of the year brought with it the returned veterans and an enterprising group of forty-five voices. The concert in the spring was very well received and featured the Varsity Quartet with the same membership as before the war. Solo parts in the choral numbers showed that our campus is well blessed with good male vocalists. All efforts are being pointed toward a bigger and better year for nineteen forty-seven.

Men's Glee Club


The honorary society for one of our departments that is rapidly expanding is the national music honorary fraternity, Phi Sigma Mu. This year found eight members on the roll. To be eligible for membership a person must be a music major and attain a 3.0 average the first semester of his sophomore year. At the head of many activities in the music department, Christmas season found them sponsoring a banquet for all freshman music students and music faculty, and spring, a picnic for the entire music department. As the department grows, many more music students will be found wearing the pin of Phi Sigma Mu.
UPPERCLASS TREBLE CLEF


FRESHMAN TREBLE CLEF
FRONT ROW: James Paul Kennedy, Virginia Carly, Beverly Heilman, Mary Louise Linderuth, Mary Joan Belt, Kay Comber, Jean Householder, Agnes Carly, Glenna Horneman.

THIRD ROW: Helen Shull, Rosemary Zwick, Darla Smart, Marion Bonning, Maru Lynn, Roseme Borel, Rachel Shaw, Fannie Petosie, Dorothy Killi.
FOURTH ROW: Patricia Scaquadro, Cindy Farney, Pat Shuck, Margery Jones.
Treble Clef Club

One of the oldest organizations on our campus is the Treble Clef Club, which is quickly gaining nation-wide recognition for its outstanding work as a women's choral group. Its popularity is due to the type of program it presents: boogie-woogie and popular dance tunes taking their place beside sacred, secular, and modern music with a sprinkling of choral readings adding its touch.

Membership is chosen through competitive try-outs, and all women students are eligible. This year, from the three hundred fifty trying out, approximately one hundred twenty were chosen and divided into two groups. These two, a freshman and senior group, gave programs together and singularly, until the final competition for membership in the group of sixty-five voices who were chosen to make the spring concert tour. This year's tour of ten days covered Ohio, New York, Pennsylvania, and New Jersey, highlighted by a three day stay in New York City. The organization is growing in popularity, quality, and recognition, and much is expected from it in the near future.

**Officers**

SEATED: Marjorie Harrisock, Jean Hanni.
STANDING: Marian McGinn, Janice Smith, Evelyn Vesey.

Treble Clef members unload luggage after their New York tour.